



Kendall Square, familiar to MIT students as the locale of the nearest MBTA subway stop, will be undergoing a major redevelopment over the next several years. The Cambridge City Council recently voted, after heated debates, to adopt a redevelopment plan which includes housing for the area.

Federal laws allow inspection of files

By Norman D. Sandler
(Second of two parts)

If you are like most MIT students, you probably have no idea how much personal information MIT has compiled about you during your academic career.

However, after Nov. 19, MIT students, as well as students at all other colleges and universities receiving federal aid, will have an opportunity to see for themselves the type of information college administrators maintain in personal files.

New federal laws regulating the keeping and dissemination of personal information by educational institutions goes into effect next month, and will — for the first time — give students the right to peer into their own files.

However, for students who believe they immediately will be able to examine all the data MIT has compiled about them, there may be problems, the most difficult of which might be the location of all the personal records maintained by MIT.

Associate Dean for Student Affairs James Bishop heads an internal administration committee which is attempting to assess the impact of the new privacy law on MIT's record keeping. Last week, he outlined some of the problems MIT and its students will have for *The Tech*.

To begin with, Bishop said, "the total number of records is really enormous." Every student at MIT has a folder on file at the Dean's Office, containing at the very minimum high school ad-

mission data, letters of recommendation and standard academic information, as well as notations of any disciplinary action or academic probation.

Beyond that the records differ. The Dean's Office maintains separate disciplinary files on students who have had action brought against them, and these files remain intact even after graduation.

However, Bishop's office is only the first place to look for student files. Other MIT offices maintaining files on students include Financial Aid, the Registrar, Student Accounts, the Medical Department, department headquarters and individual student advisors, UROP, Institute Information Services, Housing and Dining, Pre-Professional Advising, the Committee on Academic Performance, the Committee on Curricula, the Committee on Student Environment, the Campus Patrol, MIT psychiatrists and the Alumni Association.

Records are also maintained by judicial committees within individual dormitories and the Interfraternity Conference (IFC) on discipline matters which normally are handled internally and kept confidential.

Currently, the Dean's Office affords students the opportunity to discuss the contents of their files, although the rules specify that there is certain information which students may not see, including letters of recommendation and confidential material which has been routed through the Dean's Office.

Bishop, like many other college administrators, has mixed feelings about the new law. "It's good that (the law) opens records that have been closed," said Bishop. "Students have been able to come in and talk about their records, and we have indicated to students what is there without showing it to them."

Most students are not aware of the types of information that are contained in their files, with guesses ranging from elementary school discipline reports to damaging information compiled by MIT administrators. Bishop says many students might be disappointed by the nature of the material in their records. "The Dean's Office gets far less information than most people think,"

(Please turn to page 2)

Kendall to be revamped

By Michael Garry

The Cambridge City Council voted Wednesday to implement a redevelopment plan for Kendall Square which would bring a "diversified living environment" to the now mostly desolate area.

The Neighborhood Plan, prepared by MIT, the Kendall Square Businessman's Association and the East Cambridge Planning Team, won the approval of the five independent members of the City Council, with the four Council liberals opposing the plan.

An environmental impact study of the plan, which may take up to six months, must now be conducted by the engineering firm Metcalfe and Eddy, and zoning changes must be made by the City Council, before construction can begin.

One of four redevelopment alternatives being considered by the City Council, the Neighborhood Plan offers an opportunity to convert the 24 city-owned acres in Kendall Square into "a cohesive neighborhood," said Walter Milne, Assistant to the

Chairman of the Corporation and Special Assistant to the President for Urban Relations. The inclusion of a subway stop at Kendall Square, Milne added, makes it "uniquely qualified" for redevelopment. "Kendall Square is probably the only place in the United States," he said, "where one rises out of a subway into a vast wasteland."

The Neighborhood Plan presents a wide spectrum of redevelopment possibilities, ranging from light industrial plants to

(Please turn to page 3)

MIT oil supplies: available, but costly

By Mike McNamee

MIT officials expect an adequate supply of oil and other fuels to get the Institute through the coming winter, but are continuing to stress savings in energy use due to the higher cost of fuel this year.

Significant savings, amounting to as much as 20 per cent of the energy consumption in some areas, have already been made by Physical Plant efforts under the direction of environmental engineer Carl Haage.

But these savings have been more than offset by rising costs of oil, electricity, and other energy sources, making conservation of energy a top item on the Physical Plant agenda.

Director of Physical Plant William R. Dickson said that the savings already made in energy consumption would amount to more than \$1 million each year at current energy costs. "But prices have risen so fast," Dickson said, "that our savings have been more than wiped out, and we're paying more even though we're using much less."

Economy is the major concern pushing the savings program, as MIT's oil suppliers have assured the Institute that it will get all the oil that it needs — and the Federal government allows it — this winter. This contrasts with the situation last winter, when MIT's oil supplies were cut 30 per cent in the wake of the Arab oil embargo against the United States.

Warm weather last winter,

especially during the month of December, and a crash energy-saving program allowed the Institute to weather that crisis. Physical Plant officials credited savings by the MIT community for the savings, which made it possible for MIT to get through the winter without depleting its oil reserves.

"Since we found out last November that we could live with only 75 per cent of our fuel allocations, economy has been the major concern," said Thomas E. Shepherd Jr., Physical Plant Supervisor of Utilities. "The money concerns are hitting harder than ever now, though — if it weren't for the cost, we

wouldn't have to worry at all about energy now."

Shepherd cited last year's publicity campaign, which included weekly *Tech Talk* articles on saving energy, and an energy contest now going on in the dormitories as examples of how the Institute community will be informed about the energy problems. "As the days get shorter and colder, we'll be increasing efforts to make the community aware of savings programs, and asking them to help," he said.

The temperature in most buildings at MIT will be kept at around 68 degrees again this winter, and usage of lights and other electrical equipment will

be cut as much as possible. Dickson said that Physical Plant's goal was to cut as much energy use as possible from last year's record low consumption.

So far, most of the savings that have been made have been in areas where "we could use existing equipment in more economical ways than we were before," according to Dickson. The Physical Plant chief said that he expected increased savings from this point on would involve making capital expenditures to replace "inherent energy-wasters" with more efficient equipment.

"We'll have to weigh the pay-

(Please turn to page 4)



Gas lines, a dreaded but unavoidable sight during last winter's energy crisis, may reappear this year. However, MIT is currently set for the winter, as officials say that the Institute is well stocked on oil.

Photo by David Tenenbaum

NOTES

* Fourth-year students: Oct. 25, 1974, is the last day for seniors to specify an elective for Pass-Fail grading.

* Representative Michael Harrington (D-Mass.) will speak at the Harvard Law School Forum at 2pm Friday, Oct. 18, Pound Building 102, on "The CIA in Chile." Admission will be 75 cents.

* The Fannie and John Hertz Foundation offers graduate fellowships to students of outstanding potential in the applied physical sciences and engineering. The competition is open to seniors who will start graduate study next year, or to students who have already started graduate study at MIT or one of 13 other eligible American institutions. Applicants must be US citizens or be able to show proof of intent to become citizens. For more information, contact the Graduate School Office, Room 3-136, before Nov. 1, 1974.

* A scholarship competition is being offered by the Consulting Engineers Council of New England to engineering students who may be interested in entering the consulting engineering profession after graduation. The winner of the competition will receive an award of \$1300 from the CECNE, and will be entered in a national contest sponsored by the American Consulting Engineers Council. Students interested in the competition should contact Thomas R. Morgan at Camp Dresser and McKee, Inc., at 742-5151.

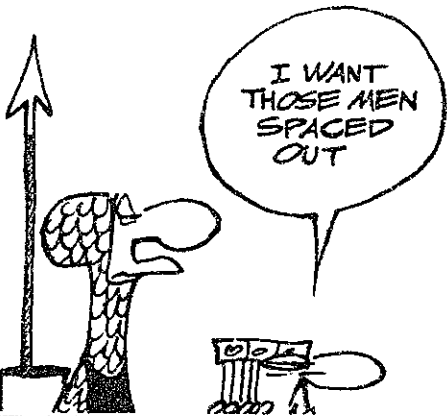
* Erich von Daniken, author of the best-selling "Chariot of the Gods?" will speak at Harvard's Sanders Theatre on Oct. 30.

* "Antonia: A Portrait of the Woman", a documentary film about conductor Antonia Brico, will open at the Orson Welles Cinema, Mass Ave between Central and Harvard Squares, on Wednesday, Oct. 16. Brico, reputed to be history's foremost woman conductor, is the creator of "The New York Women's Symphony."

* John M. Johansen of Johansen and Bhavani of New York, will lecture on "Distinguished Alumni and Their Current Work" at the Harvard Department of Architecture Lecture Series at 5:30 pm Wednesday, Oct. 23, in Piper Auditorium, George Gund Hall.

* Computer Science students are encouraged to enter papers for the fifth annual International Symposium on Multiple-Valued Logic to be held at Indiana University, Bloomington, Ind., on May 13-16, 1975. Papers should be submitted to Dr. George Epstein, IU Department of Computer Science, by Dec. 1.

* MIT Technology Wives will hold an organizational meeting Wednesday, Oct. 16, at 8 pm in the Student Center Mezzanine Lounge. Margaret Seahill, Director of Visitor Development of the Boston Chamber of Commerce, will give "An Introduction to Boston."



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Students can examine files under new laws

(Continued from page 1)

he said, "Most notes (prepared by the Dean's Office) are on academic or bureaucratic matters and more personal things probably are pretty vague."

However, there are items which colleges would like kept from students, and among those are letters of recommendation. Administrators across the country are worried that student access to files containing personal evaluations will have a "chilling effect" on admissions processes which depend upon confidential letters as a primary source of information about prospective candidates.

Harvard University President Derek Bok said last week that Harvard and other universities will lobby for a delay in the effective date of the law to allow

for public hearings, during which Congress would be apprised of the dilemma facing college admissions offices in light of the privacy statute.

"For an institution such as Harvard that is trying very hard not to adhere slavishly to test scores and grades, but to consider a wide range of human qualities, we depend very much on frank, candid letters of evaluation from alumni, school teachers and many other people," Bok told a gathering at Harvard's Eliot House.

If these letters are now open to inspection by the student involved, Bok predicted the "candor and detail with which letters of recommendation are written," would more than likely be impaired.

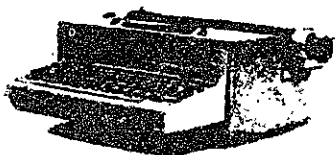
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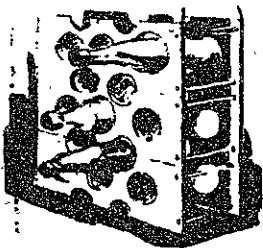
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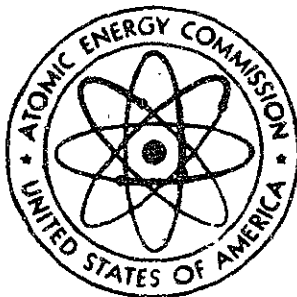
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Talks held on power program

By Greg Erwin Lemke

A group of Soviet and MIT scientists will meet today to discuss the continuing US-USSR cooperative program in magneto-hydrodynamic (MHD) power generation.

MIT coordinator for the conference, Prof. J. F. Lewis of Aeronautics and Astronautics, said that the meeting is being held to compare and consolidate research findings in various fields of MHD development.

The US-USSR cooperative research program, initiated several years ago but boosted by the recent thaw in US-Soviet relations, attempts to advance knowledge in the field through active cooperation in research.

According to Lewis, the Soviets have had an MHD generator

in operation for some time, having reached a maximum output of 6.5 megawatts over a twenty-four hour operating period. (MHD generators do not yet operate continuously). The Soviet plant is located near Moscow and is administered by the Institute of High Temperatures of the USSR Academy of Sciences.

MIT research in this area is being coordinated and partially funded through the MIT Energy Lab, although the project was itself in existence before the lab was organized in November of 1972. The project draws researchers from the departments of Chemical Engineering, Metallurgy and Materials Science, Nuclear Engineering, and from the magnet lab, cur-

rently engaging ten faculty members and twelve students.

MHD generation produces electricity by means of the passage of high-temperature, high-velocity, gases seeded with metallic particles through strong magnetic fields. The high-temperature gases are rendered electrically conductive in such a situation, and, in accordance with Faraday's principles of electromagnetic induction, produce an electromotive force. Having passed through the fields and been cooled, the gasses are then further used to drive gas turbines. In this way, an MHD generator produces electricity in two steps, its maximum efficiency exceeding that of a conventional generator by approximately 20 per cent.

Among the topics to be discussed at today's conference are the technological obstacles to the use of certain fossil fuels (notably coal) in MHD generators, and recent advances by MIT researchers in the area of the structuring of the electromagnets used in the generators.

The coal question is particularly critical to US scientists in that American researchers, unlike their Soviet counterparts, are forced to use this fuel as a result of the high price of the cleaner-burning natural gas.

The Soviet delegation, headed by Professor A. E. Sheyndlin of the Institute of Higher Temperatures, will be interested in the magnet problem, since MIT scientists have been able to achieve greater outputs with their advanced electromagnet placement.

Also to be discussed are the steps toward implementation of MHD power generation on a large-scale national or international basis.

City Council approves Kendall renewal plans

(Continued from page 1)

retail stores, residential housing, and a hotel. What distinguishes this plan from the three others that have been proposed is its relative emphasis on residential housing, rather than light industry and technical office space.

It is hoped, according to a pamphlet issued by the Planning Office, that such a shift in land-use priorities would "create a people-oriented neighborhood which will make for a more human environment."

Another advantage of the Neighborhood Plan, Milne noted, is that it will generate more tax revenue for Cambridge than other proposed plans. In addition, said James McNeely, architectural consultant to the Planning Office, the unusual variety of building structures incorporated in the plan puts the city "in a more favorable position in terms of market ability," that is, the ability to attract a land-developer.

Extremely high interest rates are discouraging developers from considering new projects at this time, said McNeely. However, he expects interest rates to drop by next year and believes that the plan's flexibility will then begin to bear fruit for the city.

"The theory," McNeely said, "is the more different kinds of candy you have in the basket, the better your chance of selling it."

Both McNeely and Milne underscored the need to create a livelier atmosphere at Kendall Square that would make it "a more attractive place in which to live and work." The Neighborhood Plan, they said, with its variety of land uses, is best suited to accomplish this.

There is some fear among the opponents of the Neighborhood Plan, McNeely said, that its residential housing will turn out to consist of "luxury apartments" putting it outside the affordable price range of most Cambridge residents. State and federal sub-

sidies may help to reduce rents of these apartments, he said, though there is still concern that such subsidies will become too much of a 'strain on the taxpayer.'

Approximately \$50 million will be needed to fund Kendall Square's redevelopment, of which \$17 million will come from local sources. The rest will be contributed by the Federal government. MIT, due to its proximity to Kendall Square, will be bearing part of the brunt of the local expenses.

However, MIT will be providing credit payments - not cash - to the redevelopment. Under Section 112 of a Massachusetts Urban Renewal statute, academic institutions are permitted to

(Please turn to page 6)

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Equality probed in seminar

By Jules Mollere

A just society "makes no presumption in favor of equality," according to Dr. Robert Nozick, professor of Philosophy at Harvard.

Nozick presented his point of view at a recent Technology and Culture seminar entitled "Justice and Equality."

Nozick linked equality with the manner in which a man judges himself. "A person's self-esteem is measured with regard to others. If a person sees himself as measuring less in some dimension than another person, he considers himself to be inferior.... Society tries to lessen these feelings of inferiority by making everyone equal but it's rather a hopeless task. One can always find something against which to compare oneself."

Nozick gave the following example of what he considered to be a just but unequal distribution. "Suppose Wilt Chamberlain

were to get the following contract: Anyone who wanted to would put a quarter into a box at the stadium gate and the money would be given to Wilt. No one would be forced to give anything."

"Now suppose," Nozick continued, "that a million fans each put a quarter into the box. Wilt Chamberlain would get \$250,000 for one night, much more than anyone else in that society gets. Is that fair?"

In Nozick's view, it would be. "If no one had a claim on that money when it was in the fans' pockets, then how in the world can they have any claim on it once it is in the box?"

Nozick explained his view by presenting his theory of entitlement. "The entitlement theory looks first at how a certain holding was acquired, how something came to be held. Next it considers the transfer of holdings, how things go from one

person to another."

"If the world were completely just," Nozick continued "then a person would be only entitled to something that was originally acquired justly and in which all transfers were just. He would not be entitled to anything else."

"The world is not totally just, however, so we must postulate a third principle, that of rectification of injustice.... I don't want to linger over it but ideally it would look at past injustices and see what the consequences of those injustices were, how the distribution would be if they had not occurred. The present distribution would then be changed to match what then would have occurred."

Oil available for winter, but MIT is feeling cost

(Continued from page 1)

back in savings against the cost of new equipment," Dickson said. "Where we can pay off the equipment in a few years with savings, we'll invest in it. There's a problem, however, in areas where we don't think the savings will be enough to pay off the equipment in a short time."

Dickson added that he thought the capital investments necessary would be "substantial."

Parts of the Institute have been used as "test beds" to develop new ideas on energy conservation, Dickson said. He cited the Ford Building (E18) as an example, where plans applicable to a number of buildings had been tested.

Results of this research, which was partially funded by a grant from the Union-Pacific Corporation, are being prepared

for publication in the near future, Dickson said.

The grant, which pays part of Haage's salary as environmental engineer, was made to help the Institute to make initial savings on energy costs. The, Dickson said, the savings could be applied to further work, making more savings possible. Dickson warned that, although MIT's energy situation looks good now, it could change if national energy conditions change. "I haven't any official information, so I don't know what's going to happen nationally," he said. "All I know is that we are in good shape now, and it looks like we will not be having much problem this winter."

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Students may view own files

(Continued from page 2)

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10/15/74

Equality probed in seminar

By Jules Mollere

A just society "makes no presumption in favor of equality," according to Dr. Robert Nozick, professor of Philosophy at Harvard.

Nozick presented his point of view at a recent Technology and Culture seminar entitled "Justice and Equality."

Nozick linked equality with the manner in which a man judges himself. "A person's self-esteem is measured with regard to others. If a person sees himself as measuring less in some dimension than another person, he considers himself to be inferior.... Society tries to lessen these feelings of inferiority by making everyone equal but it's rather a hopeless task. One can always find something against which to compare oneself."

Nozick gave the following example of what he considered to be a just but unequal distribution. "Suppose Wilt Chamberlain

were to get the following contract: Anyone who wanted to would put a quarter into a box at the stadium gate and the money would be given to Wilt. No one would be forced to give anything."

"Now suppose," Nozick, continued, "that a million fans each put a quarter into the box. Wilt Chamberlain would get \$250,000 for one night, much more than anyone else in that society gets. Is that fair?"

In Nozick's view, it would be. "If no one had a claim on that money when it was in the fans' pockets, then how in the world can they have any claim on it once it is in the box?"

Nozick explained his view by presenting his theory of entitlement. "The entitlement theory looks first at how a certain holding was acquired, how something came to be held. Next it considers the transfer of holdings, how things go from one

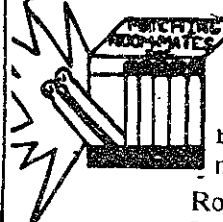
person to another."

"If the world were completely just," Nozick continued "then a person would be only entitled to something that was originally acquired justly and in which all transfers were just. He would not be entitled to anything else."

"The world is not totally just, however, so we must postulate a third principle, that of rectification of injustice.... I don't want to linger over it but ideally it would look at past injustices and see what the consequences of those injustices were, how the distribution would be if they had not occurred. The present distribution would then be changed to match what then would have occurred."

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*Northeast Academic Science Information Center, a program of the New England Board of Higher Education available through the MIT Libraries.

Oil available for winter, but MIT is feeling cost

(Continued from page 1)

back in savings against the cost of new equipment," Dickson said. "Where we can pay off the equipment in a few years with savings, we'll invest in it. There's a problem, however, in areas where we don't think the savings will be enough to pay off the equipment in a short time."

Dickson added that he thought the capital investments necessary would be "substantial."

Parts of the Institute have been used as "test beds" to develop new ideas on energy conservation, Dickson said. He cited the Ford Building (E18) as an example, where plans applicable to a number of buildings had been tested.

Results of this research, which was partially funded by a grant from the Union-Pacific Corporation, are being prepared

for publication in the near future, Dickson said.

The grant, which pays part of Haage's salary as environmental engineer, was made to help the Institute to make initial savings on energy costs. The, Dickson said, the savings could be applied to further work, making more savings possible. Dickson warned that, although MIT's energy situation looks good now, it could change if national energy conditions change. "I haven't any official information, so I don't know what's going to happen nationally," he said. "All I know is that we are in good shape now, and it looks like we will not be having much problem this winter."

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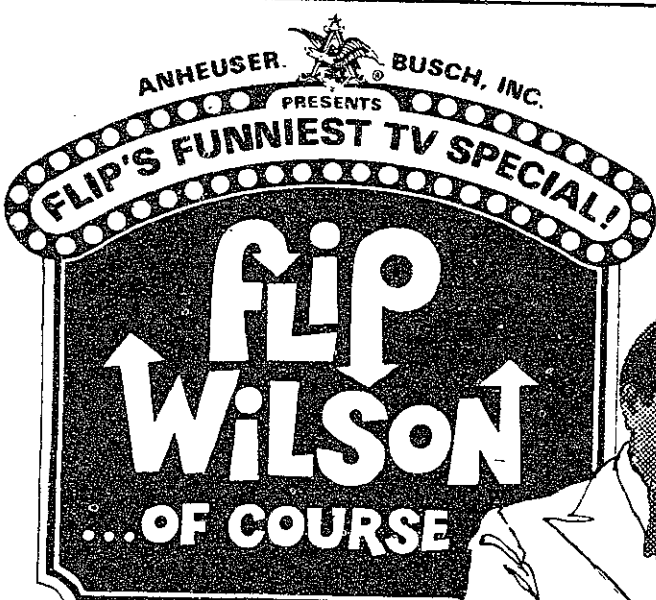
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10/15/74

Kendall Square plans approved

(Continued from page 3)

make credit arrangements with local municipalities in lieu of cash contributions to local projects.

MIT has thus far certified about \$6 million under the 112 Program, McNeely said, noting that that figure may become higher as MIT re-evaluates its needs. MIT generally contributes to projects of this nature, Milne said, "to the extent that it figures that some of the buildings constructed may ultimately be used by MIT for academic purposes."

McNeely added that the Neighborhood Plan is essentially a compromise between earlier proposals calling either for all-housing redevelopment of Kendall Square or for industrial development which would give jobs to the many unemployed blue collar workers in Cambridge.

The latter proposal, called the Task Force plan, was backed by the liberal faction of the City Council and opposed by the independents who claimed the city would lose too much in potential tax returns from the area. The Managers Plan, a modification of the Neighborhood Plan, was proposed recently as a further compromise.

Although the Neighborhood Plan was finally chosen, one liberal Councilman was quoted as saying that there might not be enough votes to permit zoning changes that the plan requires.

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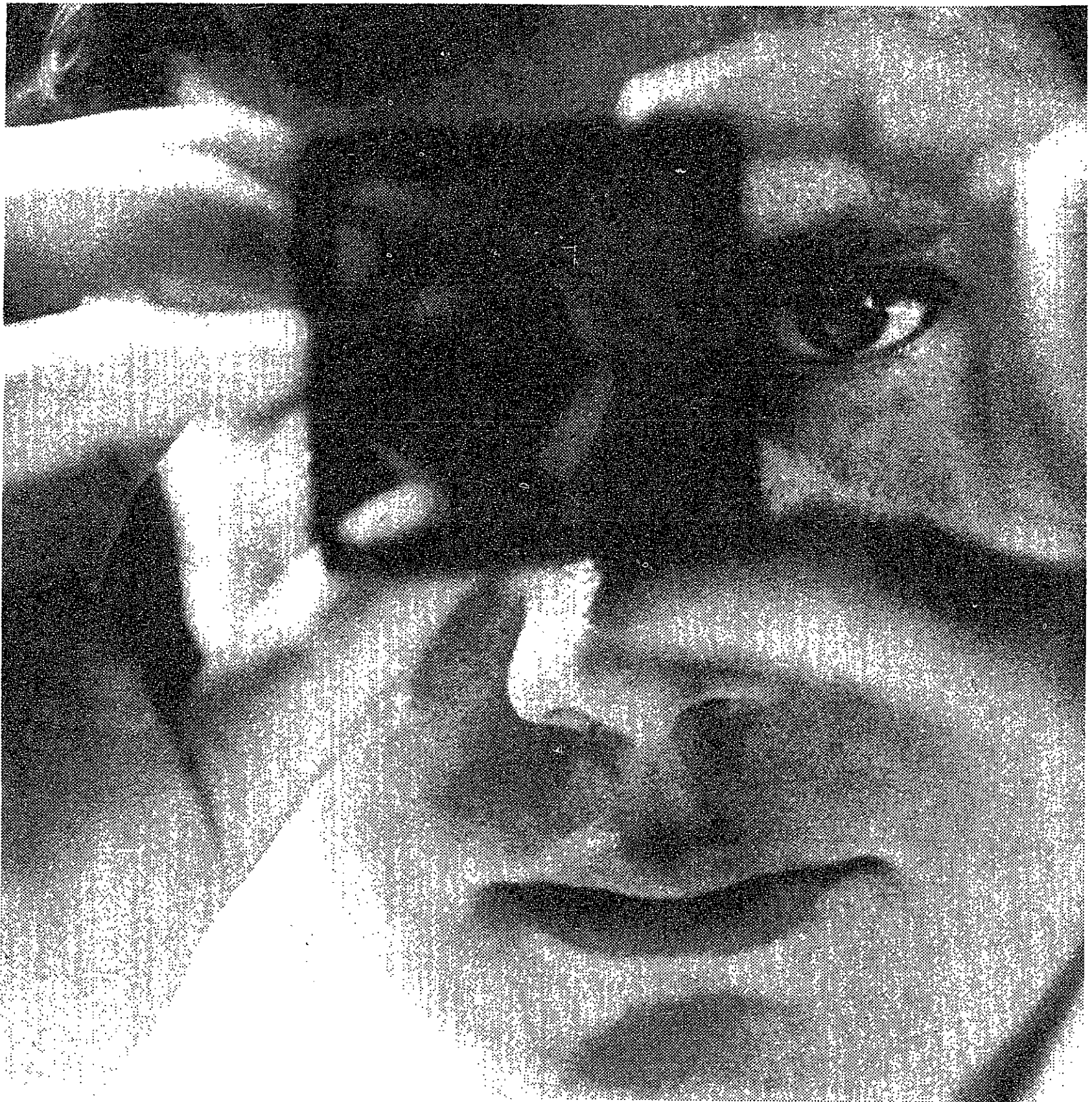
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Jethro Tull's
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Tull - no bungling here

by Neal Vitale

Just when it seemed that Jethro Tull had inescapably joined a coterie of one-time rock luminaries like the Grateful Dead and the Allman Brothers Band in a self-destructive spiral of increasing popularity paired with sharply decreasing musical imagination and appeal, Ian Anderson and friends have pulled an about-face and produced, in *WarChild*, their strongest album since *Benefit*. Gone is the pomposity and obtuseness of *A Passion Play*; in their place are coherent songs of no longer than five-odd minutes each which blend neatly into a conceptual package without the difficulties engendered by a two-sided "piece".

Interestingly, *WarChild* seems to deal in very similar themes as did its two epic predecessors, *Play* and *Thick As A Brick*, and even *Aqualung* — the record falls rather cogently into a sort of autobiographical life cycle, with songs standing ably alone, but gaining from their interrelation as well. Anderson's expected cold cynicism is cryptic in its dealing with topics of religion, show business, death, and even the reaction to *A Passion Play*; the being of the *WarChild* embodies the culture and experiences of the last generations of war, since World War II.

"*WarChild*" begins the proceedings, casting the first of many new instrumental forays at the listener — Anderson has picked up the saxophone, and now employs it in much the same fashion as does David Bowie, using it less as a virtuoso instrument than to create a

dark and gnarled texture (especially contrasted with Anderson's flute playing, which stages a dramatic revival). "Queen And Country" works as a strong musical vehicle for Martin Barre's guitar (another joyously-greeted returnee from recent obscurity); a perhaps unintentional musical pun stems from a particularly Queen-like guitar riff.

Through the first two tunes and the rather classically-structured "Ladies", Anderson brings in the elements of naïveté and irresponsibility in the *WarChild*, and sets them against a crueler, colder, most malevolent society; with the "Back-Door Angels" (which recalls *Benefit* and earlier Tull; merged with the bludgeoning rhythms introduced on *Aqualung* and since accepted as a group trademark), the learning and experiencing begins. "Sea Lion" follows, only to twist what has seemed to be the truth against *WarChild*, who thinks he's got it all figured out. Musically, the first side varies from the proper delicacy of "Ladies" (recalling old bits from *Living In The Past*) to the rather befuddled and awed Thunderclap Newman-like vocals on "Sea Lion", encompassing both relatively lush string sections and the starkest of guitar/winds interplay; the thick organ-keyed ooze of *Thick As A Brick* and *A Passion Play* is replaced by some truly inspired arranging and playing.

Typical is the superb instrumentation of side two's lead song, "Skating Away On The Thin Ice Of The New Day"; a combination of bottleneck guitar, John Evan's piano accordion and glockenspiel, and Barriemore Barlow's exotic percussion is instantly arresting. Jethro Tull's single best song since any of the great tunes off *Benefit* is next — "Bungle In The Jungle," the current 45 release. Amazingly, in light of recent Tull, it has the barest hint of a guitar solo that frosts a catchy, intriguingly worded song. Lyrically, Anderson has now introduced religious images and a further element of confusion and muddled reality/unreality into the life of the *WarChild*. "Only Solitaire" briefly and personally stabs back at critics in only mildly veiled terms, and internalizes Anderson's art so that it may exist in a virtual vacuum. "The Third Hoorah" restates the musical "WarChild" theme, but manipulates it in terms of what has transpired, before "Two Fingers" heralds the time when "you mingle with the dust," in the final inconsequential, yet morally still compromising, act of the *Passion Play*.

Ian Anderson has reestablished his reputation and that of Jethro Tull with *WarChild*; though he may well have been saying the same thing on a much higher intellectual and artistic plane in *A Passion Play*, making his nearly indecipherable lifeline somewhat more accessible through an excellent ten songs returns Anderson to a point where he will not only be heard, but listened to, as well.

WarChild is an exciting album; it puts a major rock talent back in touch with his audience after a long period of self-righteous aloofness. Subtleties have been exchanged over the years, and emphases juggled, permuting the sound of Jethro Tull. After a rather dry and unfruitful transitional period, Tull is back, and *WarChild* stands as an impressive accomplishment.

Ladies may like outlaws but...

by Neal Vitale

The full-page ad in *Rolling Stone* is brutally to the point — a sunglassed, fashionably shorter-haired Tom Rush stares loftily above the words "Tom Rush, rock and roll hero." Gone are the last trappings of "little Tommy Rush" out of New Hampshire: there are no more allusions to the folk roots that spawned an artist who first gained renown for his always sensitive, often brilliant, renditions of obscure, soon-to-be-famous songwriters' work. The transition from the early folk/blues on the old Prestige label with people like Fritz Richmond and the Jac Holzman-backed efforts on Elektra to the far more commercially slick and rocking quartet of Columbia records has left many a bitter taste in the mouths of fans of the original Tom Rush artistry and integrity, but that early evident talent has endured.

Perhaps, though, it's becoming increasingly difficult to find ten top-notch songs to record, just as it seems hard to associate oneself with skillful, tasteful, and sympathetic musicians; in those respects, Tom Rush's latest, *Ladies Love Outlaws*, shows glaringly thin. Out of ten numbers, barely five are distinguished in any manner. One of those is a revised version of Rush's 1968 gem, first included on the Elektra *Circle Game* disc paired with the instrumental "Rockport Sunday," "No Regrets." An overblown production due to cinematic wunderkind

Rupert Holmes' strings is salvaged from being pure bombast by Sha Na Na guitarist Elliott Randall's savage solo and some obscure background vocals by Carly Simon-Taylor.

Wayne Berry comes through as the discovery of the record, as his two songs "Black Magic Gun" and "Indian Woman From Wichita" are the winners off *Ladies Love Outlaws*. Ex-Steely Dan guitar player Jeff "Skunk" Baxter (also ex-Ultimate Spinach, if anyone remembers or cares) contributes a chillingly eerie dobro that perfects "Black Magic Gun," then adds a fluid bit of electric work to "Indian Woman" (wherein Holmes somewhat redeems his excesses).

Lee Clayton contributions are split, good and bad; the title cut, possibly the best known song on the album, is mawkishly recorded with the Memphis Horns, adding an obnoxious quality to a song already doing well in that respect. "Claim On Me," on the other hand, is catchy and, if lacking the couple of witty lines of "Ladies Love Outlaws," at least escapes the cloying cuteness. "Desperados Waiting For The Train" has gained some notoriety on its own through Jerry Jeff Watken's rendition, but suffers herein at the hands of a malevolent arrangement.

"Maggie," a traditional number simply recorded, captures a poignancy not often achieved by Rush of late; "Hobo's Mandolin" and "One Day I Walk" are pleasant if undistinguished, with the latter tune a peculiarly weak choice from the able Canadian Bruce Cockburn's repertoire. The (dis)honors, though, for worst song as well as worst performance go to "Jenny Lynn." While competing actively with "Ladies Love Outlaws" for the record's low point, "Jenny Lynn" emerges in the lead thanks to James Taylor-Simon's gratingly irritating vocals.

Indeed, Tom Rush has perpetuated his reputation for finding and recording the work of good young songwriters; unfortunately, the caliber of Clayton, Smith, Berry, Clark, Dean, and Cockburn is neither as consistent or as high as that of Browne, Whiffen, Kaz, Neil, McLaughlan, Winchester, Taylor, and (J.C.) Young. Rush's own vocal performances on *Ladies Love Outlaws* are typically smooth and obviously the work of a polished veteran, and the Wayne Berry tunes alone almost make this record interesting to those past the narrow scope of long-time Tom Rush affection; yet the amount of quality variation present (always evident but never to the current extent) and the production flaws due perhaps to commercial/monetary considerations, the concern for new-found "rock and roll" fans, and the absence of long-time cohort Trevor Veitch raise serious reservations. Tom Rush no longer enjoys much of a lingering distinctiveness from the days when soloists were the exception, not the rule; others do it far better than he does these days.



photo and story by Harish Mendis

The King Of The Dark Chamber, a play by the Indian poet and playwright Rabindranath Tagore, was staged in the Kresge Little Theatre last weekend. Tagore is probably the best known Indian poet in the western world; this play, translated by Tagore into English, is in an historical setting, but reflects in a subtle manner his deep interest in the classical heritage and philosophy of India, as well as his appreciation of the simple beauty of nature's forms and forces. The story is of a king who rules his kingdom well, yet remains an anonymous and mysterious figure to his subjects — complications ensue when a bogus king makes himself public. Though there is an historical perspective to the play's setting, there is a timeless quality to Tagore's themes which transcends when or where "the king" ruled — the study of kingships has other dimensions! *The King Of The Dark Chamber* was specially adapted for western audiences from the lengthy original, and was directed by Malay and Meera Chatterjee. The play was produced under the auspices of SANGAM, the society for Indian affairs at MIT.

Ugly Rumors from the Dead

by Mitchell Lazar

In 1966, in conjunction with the Merry Pranksters and the electric kool-aid acid tests, a band was formed which could express musically what people were experiencing *en masse*. The band was the Grateful Dead, and its acid-rock sound reflected the development of a west coast counter culture-marathon concerts fueled by seemingly unquenchable human emotion; relentless, inspired, unpolished jams by imaginative musicians who knew each other so well that the overall sensation imparted by the music was, in fact, largely a product of the group's oneness; and a relatively small, extremely fanatical following of "Dead Heads", as much moved by the music as was the band itself.

As years went by, the band became more technically proficient. Lead guitarist Jerry Garcia improved his whiny, unstructured guitar work to the point where he became one of the best American rock 'n' roll guitarists; Bob Weir, second guitarist, improved his vocal prowess to the point where he became an extremely capable singer; and Phil Lesh became one of the steadiest bassists around. The Dead's sound changed, becoming less regional and more widely appreciated. With this appreciation came far more revenue than they had ever before accumulated, which revealed itself in the form of an amazing assemblage of audio equipment, enabling the Dead to have more control over their live sound; it must be realized that one of the Dead's greatest assets is the ability to exert complete control over their music and, eventually in the course of a 5 or 6 hour concert, their audience.

Perhaps, though, the Dead reached their musical peak during the American tour following release of the *Europe '72* album, for there was a price to be paid for popularity. With recognition came less exclusive attendance at concerts: a new breed of listener emerged who merely liked vibrations. Bowing to the external pressure thus created, a conspicuous metamorphosis occurred in the Dead's music — it became aimed at pleasing most everyone, not just a few. This evolution manifests itself splendidly in the comparison between the first Dead album, *The Grateful Dead*, and *Wake of the Flood*. One listen to each and it is apparent that the energy and improvisation is in the first album, whereas more generally listenable music has been recorded on *Wake of the Flood*. When Ron McKernan (Pig Pen), the organist-harmonicist who was the Dead's most blatant link with the drug culture, died of a liver disease in 1973, the final tie was severed. Today, a pianist (Keith Godchaux) and a female vocalist (Donna Godchaux) along with Billy Kreutzmann, the drummer since the Dead's inception, compose the remainder of the group along with Garcia, Weir, and Lesh.

From the Mars Hotel is the Grateful Dead's latest album, released this summer. It is an ambitious effort in that it is the third album recorded since the addition of the Godchauxs (the first two were, chronologically, *Europe '72* and *Wake of the Flood*) and the second album recorded since Pig Pen's death and the formation of Grateful Dead Records (what money can buy); obviously the

attempt is made to achieve the ideal blend of the new Grateful Dead sound with that which is their heritage.

On the album cover, "Ugly Rumors" is disguised magnificently, reminiscent of the ambiguous "American Beauty"—"American Reality" cover of the *American Beauty* album, and of the more recent cover of *Wake of the Flood*, in which the portrayed cloud, turned sideways, reveals itself to be a distorted skull, the Dead's trademark. Musically, the album is generally enjoyable; "Loose Lucy", ending side one, is an outstanding tune, utilizing Garcia's exceptional guitar lead and vocals in a manner not unlike vintage Grateful Dead. Here also the piano and background female vocals are well employed. "Pride of Cucamonga" and "Unbroken Chain" are the first songs written and sung by Phil Lesh since "Box of Rain" on *American Beauty*. The latter song is unlike anything ever recorded by the Dead and is particularly interesting in that it marks the first time that the Dead have experimented with the use of a synthesizer; this appears to be the direction Lesh wants the band to go, since of late he has been playing the synthesizer between sets at Grateful Dead concerts. The song leading off side two, "Scarlet Begonias", is a good, fast paced, Garcia styled number marred only by its conclusion, which features Donna moaning incessantly; occasionally it may be heard on pop AM stations, signifying the more popular, commercial appeal of the Dead these days (previously only "Truckin'" received any AM air time at all).

Inasmuch as it has become standard procedure for the Dead to include one (1) Bob Weir composition per album, it is not surprising that is true for *From the Mars Hotel* also — "Money" is that contribution. Strained by anachronistic lyrics and an aura also atypical of Dead sound, "Money" is nevertheless a good cut, with Weir singing the type of song he performs best, supported well by the rest of the band, most noticeably Donna. The following song on the album, "Ship of Fools", is all Jerry Garcia, and, as such, is a moving number much like "Row Jimmy" from *Wake of the Flood*. Unfortunately, in recent years, the Dead have taken to playing slower and/or more spacey numbers at the expense of abandoning their old energetic sound (contrast the latest concert version of "Bertha" with the rendition recorded on the second *Live Dead* album). Yet "U.S. Blues" (the big single from *From the Mars Hotel*), an attempt to recapture the past energetics while retaining popular appeal, fails in this endeavor, sounding like "token" Grateful Dead material augmented by Robert Hunter's inane lyrics.

In all, then, this new Dead album is listenable, sporadically excellent, occasionally disappointing. Yet Dead heads of yore, while probably enjoying this album, will undoubtedly remain partially unsated, since this is certainly not entirely the acid oriented, emotionally charged rock which had been the trademark of the band (oh, to hear "St. Stephen" live just one more time...); indeed while the differences may be subtle, and many may believe them to be improvements, the latest Grateful Dead sound is somehow lacking those qualities which enabled the band to have a major influence on a selected few. Rather it appears that horizons (markets?) have expanded and a lessened influence on the many is now desired, at the expense of the almost legendary, tight cultism which once presided over Grateful Dead concerts and albums.



Minnie Riperton

Minnie - a Perfect Angel?

by Cheryl Allen

Stevie Wonder called her a "Perfect Angel", but by the time Minnie Riperton danced off the Symphony Hall stage preceding Harbie Hancock two Friday nights ago, we all knew that she was much more or much less than an angel, depending on how you view angels. Her five-octave range encompasses both the low, throbbing demonic urges and high-pitched cherubic tones; her sweet angelic face beams as she sings, while her sensuous body, clothed in a flowery gown, dances. Unfortunately, like most female pop singers, Minnie finds herself a victim of the male chauvinist outlook that all female performers are women of doubtful virtue. In order to be accepted the woman must conform and become another Janis Joplin or Billie Holiday, or go to the other extreme and assume an image of purity and childishness. It seems as though Stevie Wonder is trying to give her a push in the latter direction, but Minnie, a mother of two children, is no kid. Moreover the *Perfect Angel* album cover, depicting Minnie as a little girl in overalls with a melting ice cream cone, is nothing but a sad joke. Minnie is no angel, but a human being, and a pretty powerful singer at that.

From the beginning of her first song, "Reasons", until she closed her show with the same song, that mere slip of a woman rarely reduced the power her voice was pumping out. Unfortunately, this had the effect of making a few parts of her performance monotonous, and the margins between the really good songs, like "Reasons" and "Every Time He Comes Around", and the mediocre songs like "Perfect Angel" and "Take a Little Trip", very narrow. At times, it seemed as though she was competing with the band; at other times, she sounded just plain shrill. The few mellow songs she did do did much to enhance the performance and break the repetitious feeling. For example, when she sang "Loving You", we all got that much needed break, but we also got much more — we got a part of Minnie herself; to quote a line from the song, "I see your soul come shining through," and we were all warmed by that radiance.

A nice job was done on songs previously done by Stevie Wonder and Quincy Jones, but they have little in

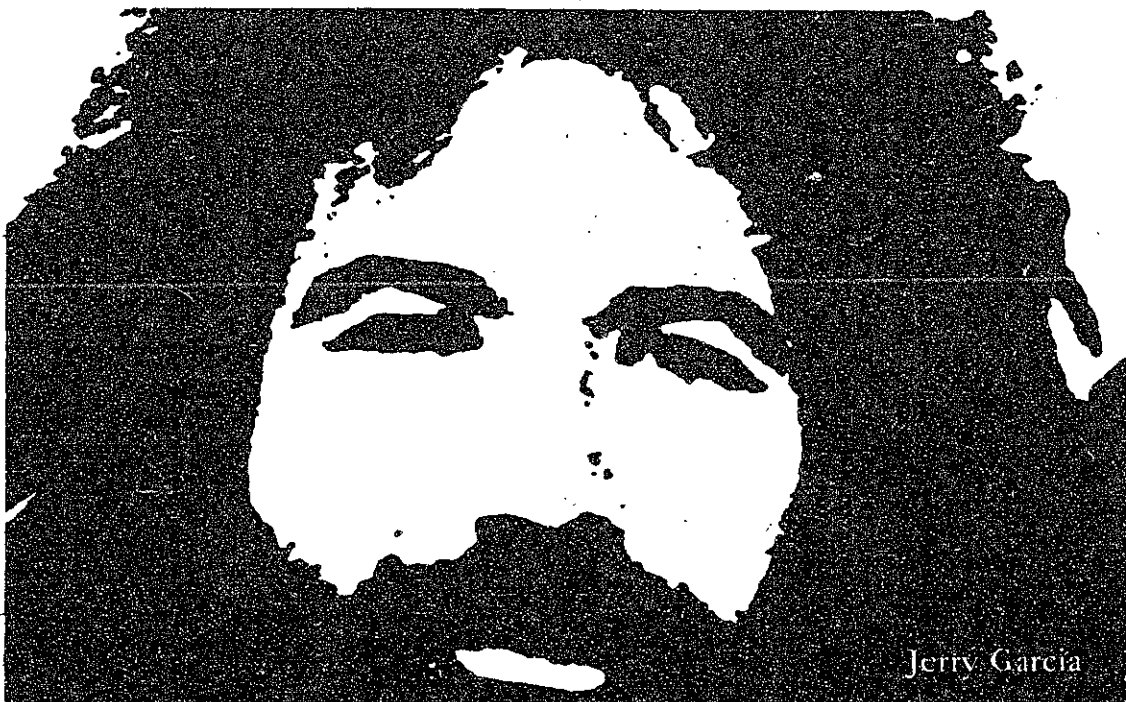
common with her present style. However, the "Perfect Angel" style is even further off the mark, as could be heard in her performance of that song, written especially for her by *El Toro Negro*, Wonder himself. It was a boring little piece of nothing, contrasted with the many good pieces written by Minnie with the help of Richard Rudolph; it had no depth or body, and Minnie is just too much of a woman to embody such a shallow image or style.

Aside from this identity problem, I have great hopes for Ms. Riperton. She has a lot of talent and a lot of experience. Coming from a large family of singers and musicians, her talent was put to work early in church and grammar school. At eleven, she decided to head in a different direction, and at fourteen joined a female pop singing group, the Gems.

In 1963, she signed a contract with Chess Records and in the eight years that followed worked with many talented performers, including Ramsey Lewis, Muddy Waters, Etta James, and Johnny Nash. In 1966, because of company pressures, she assumed the pseudonym of Andrea Davis, but discarded it within the year because of her dislike for phoniness. During the late sixties she recorded several numbers with Rotary Connection. After the group disbanded, she did her first solo album, *Come To My Garden*; it received little notice. Then, in 1971, as Chess Records was doing little in the way of furthering her career, she severed her contract.

Out on her own, Minnie had little trouble finding work. She performed with such stars as Quincy Jones, Roberta Flack, and Freddie Hubbard. She made her bucks doing commercials for Clearasil, Coca Cola, United Airlines, and American Oil. Finally the big break came when she got an offer from a big record company, Epic Records, and she teamed with Stevie Wonder.

Along with the publicity and financial backing, Minnie got a big push into the limelight; with her assets, she has a good chance of staying there. She needs only to develop her style and acquire some more polish. She's versatile enough to sing almost any form of music, doing excellent jobs on soul, jazz, and pop, though she prefers to avoid blues. Minnie explains: "Blues has to do with feeling sad. I'm not feeling sad. I'm a happy person. I want to touch people with my singing. But I want to do it in a happy way." Well, we'll have more insight into her possibilities soon enough, since after she completes her tour and a vacation in Hawaii, she'll be back in the studio working on another album, which should appear sometime in February.



Jerry Garcia



Little Feat

These Feats won't fail you

by Neal Vitale

The ranks of the modern pop cult bands/soloists are now all but depleted. The likes of the Grateful Dead and the Allman Brothers have obviously expanded their followings to the point of fanatic legions; one-time bastions of cultism, such as Todd Rundgren and Pink Floyd, have had hit singles and, incredibly in Todd's case, even managed to pull off successful tours. Others have retired from music altogether, like Fleetwood Mac's Peter Green; some have simply split from such legendary groups as Free, the Move, and the Velvet Underground to work on new individual projects; and still others have managed to weather changes and personnel shake-ups, with the Kinks being the prime representatives of a veritable slew of British cult bands which have persevered, ranging from Genesis and the Pretty Things to Gentle Giant and the Strawbs. In America, though, only one group truly exhibits the ele-

ments that make for cult status; that is, ecstatic critical raves, but mere surface currents of commercial success — Little Feat.

It's rather remarkable however, that there even is a Little Feat around these days. After an initial Warners Brothers record, entitled simply *Little Feat* (and which is for dyed-in-the-wool Feat fans only), and two tremendous follow-ups, *Sailin' Shoes* and *Dixie Chicken*, featuring music to match the great Neon Park jacket art, the band had apparently broken-up. A liaison with Bonnie Raitt had been just one arrangement that hadn't panned out as hoped; other projects included work with Chico Hamilton, Kathy Dalton, Howdy Moon, and John Sebastian. So it was surprising in the very least when another Little Feat disc came in on the last fleeting days of summer, entitled *Feats Don't Fail Me Now*, with the same group as on *Dixie Chicken* — punctuation-hating mastermind/singer/writer/slide guitarist Lowell George in the lead, followed quickly behind by Bill Payne on keyboards, guitarist Paul Barrere, and a rhythm section of drummer Richie Harward, bass-player Ken Gradney, and Sam Clayton on percussion.

And these Feats indeed don't fail. From the opening surge of "Rock And

Roll Doctor" it's clear that this record is no break with the Little Feat tradition of quality goods. There are weak moments, admittedly, but those get glossed over ever so quickly as *Feats* gets played . . . and played . . . and played . . .

"Doctor," "Long Distance Love," "(Wait Till The Shit Hits) The Fan," and the title track are the best to be had on *Feats Don't Fail Me Now*. Those songs don't quite match the quality of, say, the first side of *Sailin' Shoes*, but they beat out just about everything else coming out of the US of A these days. A couple of other cuts, don't work quite so well, though; the pattern or rerecording old songs in different versions (started with first and second album versions of "Willin'," a song associated more with Seatrain) reappears with a medley of "Cold Cold Cold" and "Tripe Face Boogie." The originals of these two tunes were done with a greater succinctness, if not quite with the power of these latest extended versions. What could have been done quite well in five or six minutes, is fleshed out with some Bill Payne noodling on piano and synthesizer and some ersatz "jamming" to ten. Numbers like "Oh Atlanta" and "Skin It Back" are strong, if tending to be strident, reflecting a lacking of polish that breaks through the veneer of *Feats Don't Fail Me Now* in spots.

Whether or not this record is the one that will destroy Little Feat's "cult band" label is unclear; certainly, the Feat's live performances recently at Paul's Mall and at the Boston Garden with Lindisfarne and Traffic won't hurt their chances. See them and/or hear them for yourself; you just might be the one to put Little Feat over the top.

The weather is . . . funky?

by Bob Reina

One cannot understand today's electric, high-energy jazz without giving credit to the band that first transmitted this music from the mind of Miles Davis to the musical foreground. Although their style has changed over the years, Weather Report is still recognized as the vanguard of this genre.

Their first album, *Weather Report*, featured Josef Zawinul on piano and synthesizers; soprano and tenor saxophonist Wayne Shorter (both from the Miles Davis school); Miroslav Vitous on bass; the drums of Alphonse Mouzon; and Airtio Moreira's miscellaneous percussion. The album was praised as musical genius when it was released (even Frank Zappa liked it) and consisted of somewhat free-form, electric jazz that was a bit on the mellow side. *I Sing the Body Electric* followed (with Eric Gravatt and Dom Um Romao replacing Mouzon and Airtio, respectively). This album (half of which is live) is extremely avant-garde in nature and incorporates a wide spectrum of

musical forms.

Unfortunately, their albums have declined since then, and their music has undergone a tremendous change of style. Weather Report is primarily a funky band now and 70% of the subsequent *Sweeter-ner* album is funky jamming on one chord. I wonder if this musical metamorphosis was the motivation for the resignation of Miroslav Vitous and Eric Gravatt. The loss of Vitous was most tragic, for he was the best instrumentalist in the band; he extracted sounds from acoustic and electric basses that were unique in flavor.

The current album, *Mysterious Traveler*, is a bit more diversified than the previous one, but you can still dance to most of the tracks. Ishmael Wilburn and Alonso Johnson replaced Gravatt and Vitous; and although Johnson is a competent, creative (but sometimes obnoxious) bassist, the Vitous vacuum remains.

It is very easy to understand, then, why last month's concert at Symphony Hall was not as good as it could have been, for most of the material was extracted from the two most recent albums.

Orchestra Luna preceded Weather Report with an hour set of their strange theatre-rock. While most of the material sounded like pompous, electric Gilbert and Sullivan, there were some interesting moments. The most notable element of

the band was the excellent guitarist, who received an ovation following every solo he played. He was permitted to play one of his own compositions (solo, with bass and drums added later), and, although it was totally unrelated to the rest of the material, the piece brought the house down.

Weather Report soon followed, consisting of the same ensemble as their current album, with the addition of Darryl Brown on drums. Their stage setup was a bit strange, with both drummers shoved sideways into a corner and Dom Um Romao's table of toys occupying the conventional drummer's spot.

They opened with "Nubian Sundance," which was a bit disappointing. The band was not yet balanced and there were too many subtleties in the piece lost to the barrage of overamplified drums. The second piece, "Scarlet Woman," was preceded by some percussion acrobatics by Um Romao, who danced and screamed as well as banged; he's a fine percussionist but I've seen him do better. The number is mellow and transparent, a piece which really shouldn't be attempted in a live performance. Unfortunately, it was prolonged.

By the time "125th Street Congress" came around, the balance was good and the band was warmed up. The piece came off really well, for, although it's one of their funkiest, they succeeded in creating a variety of colors, and superseded the recorded version.

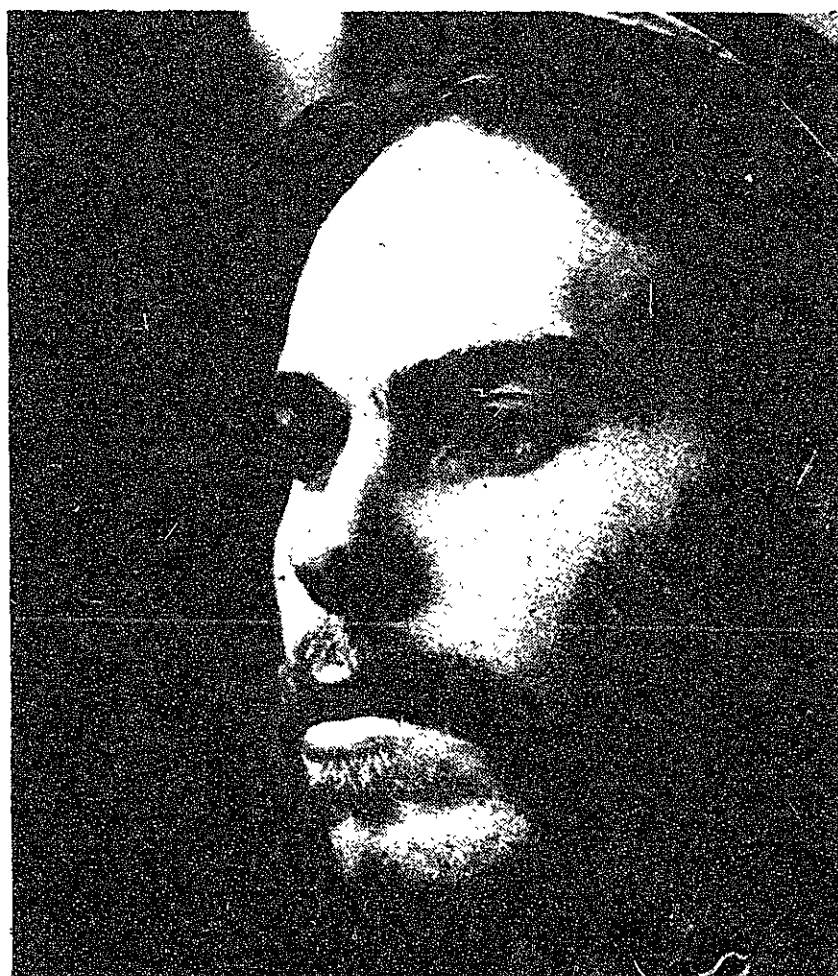
Up until that time, Zawinul was not very active on the electric keyboards (he never is), but he then turned to the grand piano. He created a beautiful exposition of talent and taste, as he ranged from sweet mellow changes to fiery and racy riffs. In a short time, Shorter joined in with an imaginative acoustic interplay. Eventually, there was a shift to electric instruments and a rendition of "Dr. Honoris Causa" (Zawinul's theme song) ensued. It was the creative highlight of the evening with all musicians playing in top form.

In typical Weather Report fashion, the concert concluded with "Boogie Woogie Waltz" (followed by an encore of the same). The famous Weather Report weaving counterpoint effect pervaded the piece and made the studio version seem confined and stagnant.

Weather Report is still an excellent band and the concert was quite good. However, I don't see the need for a second drummer, who made the rhythmic section quite overpowering.

Weather Report will surely continue to produce fine music, and I can understand their desire to make their work acceptable to a wider audience. However, their original style was far superior to their current funkiness, and it left more room for originality.

I wonder if Miles Davis wears platform shoes.



Lowell George (left) and Bill Payne of Little Feat

Sports

Golfing split ends fall season

By splitting a triangular match at the Saddle Hill Country Club in Hopkinton, Massachusetts, the MIT golf team closed out its fall season with a 3-1-1 record.

MIT defeated Boston College, 5-2, but failed to cash in on two forfeited points by Bentley College, losing, 2½-4½. Bentley had only five players and was, therefore, forced to forfeit both the sixth and seventh matches.

Pete Wolczanski '76, playing in the number one spot, fired a 78 with an eagle and a birdie to defeat his BC opponent and tie his counterpart from Bentley. Henry King '78, medalist for MIT with a -76, split his BC match and won one of the points forfeited by Bentley. Mark Swenson '78, Alex Pankow '75, and Leo Bonnell '77 were the other winners against Boston College, while Jim Harrison '76 halved his BC match.

The team will now retire from the outdoor scene for the rest of the fall, but will be working out in Rockwell Cage over the winter to be in shape for the spring trip south. Upon their return from warmer climes, the golfers will be playing their home matches at a different course, the Braeburn Country Club in West Newton, much closer to MIT than the current course, Crystal Springs in Haverhill.

Baseball: 3-7-2 log big disappointment

By Jim Thompson

The MIT baseball team ended a four game losing streak last Monday with an 8-7 victory over Brandeis, but terminated the fall season on a sour note two days later with a 15-6 loss to Holy Cross.

Playing at Brandeis, MIT drew first blood with two runs in the first inning before Brandeis came storming back with seven runs of their own to stake a 7-4 lead after five innings.

Dave Yauch '75 then relieved John Cavolowski '76 and held Brandeis hitless for the rest of

the contest as the Beavers tallied four to nail down the win.

The hitting stars of the contest were Herb Kummer '75, with four hits, three RBI's and two runs scored, and Dan Sundberg '77, who had two hits and scored a run while knocking in two more. Yauch tripled in a run, Jeff Felton '78 batted in another with two singles and Vince Maconi '76 scored a run on two singles to aid MIT.

On Wednesday, the Beavers jumped to an early 4-1 lead in the first and increased it to 6-1 after three innings before the roof fell in. Holy Cross scored thrice in the fourth frame and then proceeded to dent home plate eleven times in the fifth to overpower MIT, 15-6.

Kummer and Sundberg again led the Beavers with a single and two RBI's each. Vince Maconi, Felton, and Henriksson each added a hit in the darkness-abbreviated five inning game.

The Beavers thus end the 1974 fall season with a not-so-good 3-7-2 record. While no more than a prelude to the regular season, the fall season is nevertheless important in evaluating the new team. Although MIT has not yet shown real consistent hitting this fall, co-captain and starting pitcher Yauch is optimistic about the Beavers' chances at a good 1975 season.

Cavolowski, Mike Royal, and Rich Olson '78, along with Yauch should form the nucleus of the MIT pitching staff this season. Co-captain Kummer, Henriksson, Felton and Vince Maconi will be counted on heavily to lead the beavers' offense.

IM volleyball standings:

A-1 League

Hellenic Ath. Club	4-0
Baker A	3-1
Bexley A	2-2
Beam Balls	1-3
Economics A	1-3
Lambda Chi Alpha	1-3

A-2 League

Math	3-1
Persians	3-1
Volleyball Club	3-1
Sloan A	2-2
Phi Beta Epsilon	1-3
Theta Delta Chi A	0-4

B-1 League

Baker B1	3-0
Aero-Astro	2-1
Ashdown I	2-1
Baker B3	1-2
Beta Theta Pi	1-2
Pi Lambda Phi B	0-3

B-2 League

Alpha Tau Omega A	3-0
Alpha Epsilon Pi 1	2-1
Chi Phi 1	2-1
Burton 1	1-2
Burton 3rd Bombers	1-2
Charcoal	0-3

B-3 League

Delta Tau Delta	3-0
Delta Upsilon	2-1
Mech. Eng.	2-1
Delta Psi	1-2
Economics C	1-2
Baker B2	0-3

B-4 League

Nuclear do Brasil	3-0
Metallurgy	2-1
Theta Delta Chi B	2-1
East Campus 3E B	1-2
Phi Kappa Sigma	1-2
Meteorology	0-3

B-5 League

Pi Lambda Phi A	3-0
Senior House	1-0
Fast Breeders	0-1
Phi Mu Delta	0-2
Zeta Beta Tau	0-2

B-6 League

Tang Hall	2-0
Economics B	2-1
Sigma Phi Epsilon	2-1
Phi Gamma Delta	1-1
Sigma Alpha Epsilon	0-3

C-1 League

Conner 4	2-0
MacGregor H Turkeys A	2-0
Baker C3	2-2
Epsilon Theta	2-2
East Campus 4W C1	1-2
Tau Epsilon Phi	0-3

C-2 League

East Campus 4W C2	3-0
Alpha Epsilon Pi 2	2-1
East Campus 2E B	2-2
East Campus 2E A	1-1
Burton II	0-2
East Campus 3E C	0-2

C-3 League

East Campus 2W	2-0
Club 21	2-0
Burton H Tooley	2-1
MacGregor J	1-1
Chi Phi	0-2
Pi Kappa Alpha	0-3

C-4 League

Burton 4 B	3-1
East Campus 1E	3-1
MacGregor C	3-1
Lambda Chi Alpha C	2-1
Delta Tau Delta C	2-2
Conner 5	1-3
McCormick	0-5

C-5 League

MacGregor Turkeys B	5-0
MacGregor A	3-1
Theta Xi	3-2
East Campus 4E	1-3
Kappa Sigma	1-3
Senior House	1-3
Burton 3rd Bombers	1-3

C-6 League

NRSA	3-0
Ashdown-Fr./Ger.	2-2
Delta Kappa Epsilon	2-2
GRAS	2-2
MacGregor D	2-2
Phi Delta Theta	2-3

C-7 League

MacGregor E Team A	3-0
Burton 5	2-0-1
Phi Beta Epsilon 2	2-1
Baker C1	1-1-1
Alpha Tau Omega B	1-2
East Campus 5W	1-3

C-8 League

Sigma Chi	4-0
Phi Sigma Kappa	3-1
MacGregor E Team B	2-0
Conner 3	1-2
Theta Chi	1-2
Baker C2	1-3

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Sports



Dave Fett '77 tries to retain possession despite the sliding effort of his Middlebury counterpart in Saturday's 1-0 loss at Briggs Field. It was the sixth consecutive loss for the struggling Engineers, who have dropped four contests this year by one goal. Photos by Ed McCabe

1-0 loss to Middlebury is soccer's sixth

By Glenn Brownstein

MIT's varsity soccer team continued its season-long losing streak Saturday afternoon at Briggs Field, dropping its sixth game of the year to Middlebury by the all-too-familiar score of 1-0. It was the Engineers' third straight loss and their fourth by that score this year.

MIT, obviously still feeling the loss of leading scorer Shin Yoshida '76, had a number of decent scoring drives in the scoreless first half, but could not put the ball in the net.

Although Middlebury ap-

peared to have the better team at the start, they were stopped for the first 45 minutes by a pressing Engineer defense which allowed the Panthers very few opportunities. Middlebury did, however, miss one apparently sure goal about thirty minutes into the game when a Panther forward headed a picture-perfect corner kick into the goal post, narrowly missing an open left side of the net.

Overall, the Engineers out-shot the Panthers 9-7, in a well-played first half. MIT captain Ray Marotta '74 played an ex-

cellent half, taking charge of the defensive corps and turning back many a Middlebury drive with aggressive and skillful play. Wing Frieder Krups '77 created most of the MIT scoring chances with some fine dribbling and passing work down the sidelines.

In the second half, though, the tight, aggressive MIT defense fell apart, and Middlebury got many point-blank shots on goalie Charlie Sommer '76. Sommer made a number of diving, punching, and kicking saves to hold off the Panthers, but finally fell victim to the persistent

Middlebury attack after ten minutes of the second half.

At that time, a Middlebury attacker received a throw-in deep in the Engineer zone, dribbled around one man, and fired a shallow line drive across the goalmouth that caught the right side of the goal, cleanly beating the surprised Engineer goalkeeper.

Middlebury had many more opportunities to score, but Sommer continued to play well, as he has in the last three games, and stopped all other Panther efforts.

The Engineers will attempt to end their scoring drought (one goal so far this year) and six-game losing streak against Greater Boston League rival Brandeis Wednesday afternoon at Briggs Field at 3:30.

Tennis women extend streak

The MIT women's tennis team defeated Boston College 3-2, Friday, October 4 on the duPont courts, extending its winning streak to eight matches (including last spring).

MIT gained the triumph on the combination of the singles win of Chris Vogdes '78 (6-2, 6-4) and two doubles match victories. MIT's number two pair of Anne Averbach '77 and Stella Perone '78 handily defeated their opponents (6-0, 6-2) while Pat Schettig '76 and Linda Young '76, teaming up at number one doubles, came from behind to win the decisive match (5-7, 6-2, 6-1).

The BC win was MIT's fourth of the fall season, following vic-

tories over Clark, Lowell Tech, and Southeastern Massachusetts University.

MIT trounced Clark and Lowell Tech by scores of 5-0 before winning a hard-fought 6-1 match against SMU. Number one singles player Liz Kendall '78 lost to a very strong Southern Mass. adversary (6-2, 6-1) while Vogdes (6-2, 6-3) and Averbach (6-2, 6-7, 6-3) respectively won their number two and three singles matches. Both doubles teams defeated their opponents by identical scores (7-5, 6-1) with Schettig and Young at number one and Perone and Sheila Luster '78 at number two.

The MIT women's tennis team holds the longest current winning streak of any Institute

intercollegiate varsity sports team. All remaining fall matches will be held at the duPont courts and spectators are welcome to watch the tennis team attempt to extend its streak.

Water polo second in own invitational

The MIT water polo team opened its 1974 season with a second place finish in the annual Tech Water Polo Invitational Tournament held October 5 in the Alumni Pool.

After dropping a close 11-9 decision in their first encounter to the eventual tournament winner, Boston College, the Engineers then broke a 15-game losing streak dating back to the 1973 campaign with a 13-4 romp over Dartmouth. A 12-7 decision in the third and final round over Trinity clinched second place.

MIT nearly swept the three game set as the Boston College contest was very hard fought, marked by a disallowed Engineer goal on a belated call.

Dave Rose '75 was outstanding for MIT, leading the team in scoring with 15 goals for the tourney, while Steve Oblath '77 was solid in goal, allowing only 22 scores. Also performing well for the Engineers were Mark Thorne-Thomsen '76, second in goal-scoring, and freshman Steve Melnikoff, a starter who contributed four goals.

With a strong nucleus of returning lettermen in Oblath,

Thorne-Thomsen, Rose, Dan Bethencourt '75, Peter Schultz '75, and Tom Jacobs '75, the outlook for the season is bright. Coach Batterman expects his squad to continue its winning ways, reversing the demoralizing trend of last season.

sporting notices

Candidates for MIT's freshman, JV, and varsity men's basketball squads should report to the Armory tonight at 5:00pm. All players should report dressed and ready to play.

The IM basketball referee clinics will be held Sunday, October 20 and Tuesday, October 22 at 7:00pm in the Varsity Club Lounge. All participating teams are required to send a representative to one clinic. Anyone else interested in refereeing must attend one of these meetings as rules and pay scales will be explained.



Edward Shiang '78 (17) waits in position after a Middlebury head (above), while Greg Hunter '76 attempts to elude a Middlebury attacker and pass the ball back to kneeling Engineer goalie Charlie Sommer '76 (below).

